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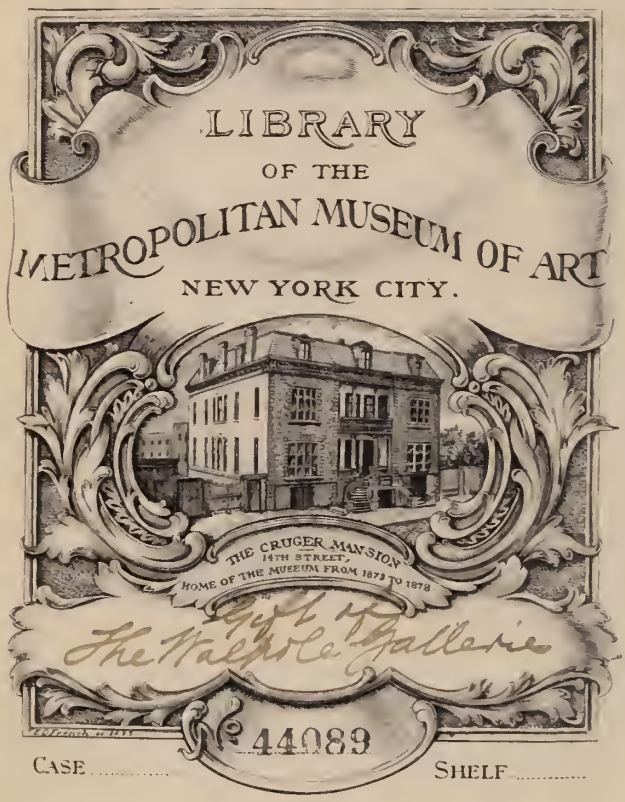

CATALOGUE

OF

Interesting Art Objects

Comprising Antique Chinese and Japanese Ceramics, Cloisonnes, Bronzes, Jades, Lacquers, Textiles, Embroideries, Japanese Prints, Musical Instruments, Carvings (7 Eastern Designs)

A Small Mantel Top, Well Proportioned Chinese Cabinet of Teakwood, Etc.

PROPERTY OF

Madame Pèshinger

Who died in Shanghai, China (about fifty years ago)

Including additions from the estate of the late Mlle. Helène Hesse, of Brussels, Belgium

TO BE SOLD AT AUCTION
Saturday Afternoon and Evening
April 23, 1921
Commencing at 3:00 and 8:15 o'clock
On View from Wednesday, April 20, 1921, 9:30 to 5:30

THE WALPOLE GALLERIES
10 East 49th Street, New York, N. Y.
Telephone, Murray Hill 6512

CATALOGUE

OF

Interesting Art Objects

FIRST SESSION, Nos. 1—127

1. OBLONG BLUE AND WHITE HIRADO PORCELAIN TRAY.
With raised white chrysanthemum flowers (one corner is repaired). 10½x9″.

2. TWO BLUE DECORATED SATSUMA CUPS.
The exterior with overglaze painting showing leafy floral scrolls. (One is old and signed.)

3. JAPANESE POTTERY TOBACCO JAR.
Cylindrical midsu-ire shape, with two small handles. In grey and brown crackled glazing, bearing three underglaze brown characters. "Fuma-Zo-sei." Teak cover and stand. Height, 6½″.

4. IMBE POTTERY JARDINIERE.
Wide bowl shape. Exterior showing a speckled blue and olive flambé glaze. Bears two impressed (Shin-sei-zan and Kanejio) marks. Height, 3⅜″. Diameter, 10″.

5. WHITE GLAZED POTTERY WATER BOTTLE.
Gourd shape, with small apertured neck; coated in a soft old cream-white glaze, with light buff clouding. Height, 6¾″.
(Illustrated)

6. CRACKLE IVORY WHITE TEA BOWL. (XVIII Century.)
Deep hachi shape; rare Aka-hada ware, coated in soft ivory white glaze with crackle. Teak-wood stand. Diameter, 4¾″.
(Illustrated)

7. RARE KENZAN WATER BOTTLE. (Late XVII Century.)
Cylindric barrel shape, with small top spout. Buff faience with crackled old ivory toned glaze, presenting floral decoration in varied enamels, together with white crackled porcelain paste applications in foliage forms. (Slight repair at rim). Teak-wood stand. Height, 6½″.
(Illustrated)

8. FINE JAPANESE PORCELAIN BOTTLE.
With slender neck presenting pale ashes of roses glaze. With white waves and cresting in slight relievo. Signed by Royosei. Height, 8″. Stand.
(Illustrated)

8A. JAPANESE SOMA POTTERY TEA BOWL (XVIII Century).
Indented Cha-wan shape, with speckled metallic brown glaze. Its exterior shows a tethered horse and white crest, while the interior sustains a running horse. From the Prince of Soma Diameter, 3½″.

9. JAPANESE PORCELAIN COUPE.
Globular tripod shape with dark mauve and cherry-red glaze involving a bold Japanese "three-clawed" dragon. Signed by Makudzu Kozen, a famous XIX Century potter. Teak stand and cover with crystal quartz knop. Height, 3¾″. Diameter, 6″.

9A. OLD SETO SAKE BOTTLE. (XVIII Century.)
Form of a large bamboo section, with its nodes. The chocolate brown glazing is trickled with grey splashing at the shoulder. Teak stand. Height, 9½″.
(Illustrated)

10. INTERESTING CHOSEN KARATSU BOWL (XVII Century).
Flaring medium deep shape, with grey and white streaked hakeme (brush marked) glazing. Four sandy spur marks appear on the interior. Teak stand. Diameter, 6½″.
(Illustrated)

11. OLD GREYISH KARATSU POTTERY BOTTLE. (XVII Century).
Oviform, with small neck; presenting crackled greyish-fawn and brown glazing. Teak stand. Height, 8″.

12. RARE OLD COREAN POTTERY BOWL. (XVI Century.)
Deep rounded shape; presenting a greyish céladon glaze strongly marked with brown stained crackle. Teak-wood stand. Diameter, 6″.

13. OLD BIZEN POTTERY BOTTLE. (XVIII Century.)
Bulbous anbergine form. Red-brown stoneware, coated in thin brown and speckled iron rust glaze. Bears potter's mark. Teak stand. Height, 9½″.

14. KIOTO CELADON CRACKLE BOTTLE.
Ovoid shape with short neck; with greyish celadon crackle and pale blue under-glaze decoration, showing a "ho-wo" bird and leafy twig. Teak stand. Height, 8¼″.

No. 32. No. 8. No. 23. No. 5. No. 36.

No. 6.

No. 18.

Nos. 16-53.

No. 69 pair. Centre, Nos. 7-10-20. No. 69 pair.
Bottom—No. 124. No. 19. No. 9*a*. No. 35*a*.

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15. OLD JAPANESE POTTERY BOTTLE.

Bulbous ivory-white body with short green neck. Simply decorated with brown looped circles and linear grooving. Bears ituguiri mark and seal of Mume-kiyo, a Kyoto potter. Teak stand. Height, 6″.

(Illustrated)

16. OLD ZEZE POTTERY BOTTLE. (XVIII Century).

Bulbous body with slender neck, showing linear grooving under the brown glaze, flecked with bluish-grey flambé. Teak stand. Height, 7″.

(Illustrated)

17. REMARKABLE SATSUMA BOWL.

Deep shape; with rich brocaded decoration by Shizon, in soft colours and gilding. The beautiful exterior with maroon and gold bands including four miniature picture panels, depicting an old Japanees fairy tale (''Shitakiri Suzume''), the Tongue Cut Sparrow. An aged man and woman who were neighbors, appear together with sparrows in human attire.

The interior sustains flowered spirals and rays, of a ''thousand chrysanthemums.'' Bears Shizan's mark. Diameter, 5″.

18. RARE RAKU POTTERY BOWL.

Quadrangular shape, sustaining an uneven brown raku glaze, relieved by circular crests on the exterior and interior. Bears famous Raku potter's mark, Kitzu Ko, Kikko (province of Settsu).

(Illustrated)

19. OLD BIZEN POTTERY BOTTLE. (XVIII Century.)

Circular drum shape with four low feet and slender neck. Thinly glazed and resembling old bronze. The flattened obverse and reverse display ancient devices and studding. Bears impressed Bizen potter's mark. Height, 6⅞″.

(Illustrated)

20. TOKIO POTTERY OKIMONO-KARASHISHI.

Lion dog in crouching pose, playing with the ball emblem. Rakuraku-yên stoneware, glazed with a light yellowish olive color. Bears mark ''Rakuraku-yên sei.'' From the Waggaman Collection. Teak stand. Height, 3½″. Length, 6″.

(Illustrated)

21. DECORATED PORCELAIN SNUFF BOTTLE. (Tao Kwang.)

Flat rectangular shape, with white surface and famille rose decoration. Presenting the figure of an Arhat and youthful noble. Green glass stopper.

22. PAIR OF PORCELAIN OXEN. (Tao Kuang.)
In recumbent forms, glazed in three colours of the so-called "tiger-skin" variety—green, yellow and aubergine patches. Teak stands. Height, 3¼". Length, 7½".

22A. SMALL BLACK GLAZED INK WELL (Japanese).
Globular tripod shape; presenting a brilliant mirror-black glaze. Teak cover and stand. Diameter, 2".

22B. ANOTHER SMALL INK WELL (Japanese).
Similar shape, coated with a pale red flambé glaze. Teak cover and stand. Diameter, 2".

22C. ANOTHER SMALL INK WELL.
Similar shape, in pale "peach-red" glaze. Teak cover and stand. Diameter, 1¾".

23. DECORATED PORCELAIN DUCK. (XVIII Century).
Life size, in swimming posture, fashioned after nature. Feet, wings and tail are in biscuit state with brown staining, while plumage painting is done in brown underglaze. Has brown beaded eyes and slightly injured biscuit beak. Tz'u Chou type.
Elaborate open-work teak-wood stand. Height, 5¾". Length, 8¼".
(Illustrated)

24. PEARL GREY PORCELAIN HORSE.
Life-like representation of a capering steed rolling on his back. The pearl-grey glazing with small crackle trending to a pale clair de lune. Bears impressed Chinese potter's mark, U'ti-sê. Teak-wood stand. Height, 7½". Length, 7".

25. IMPERIAL BLACK PORCELAIN VASE.
Ovoidal shape with two archaic handles and rudimentary rings. Ta Ch'ing porcelain with dull black glazing; fashioned to imitate a Ming prototype of iron. The molded ornamentation in relief including admonitary (t'ao-t'ieh-yên) ogre masks, and a dragon fret band that encircles the neck. Bears impressed seal mark of the Ch'ien Lung period. Teak stand. Height, 7½".

26. GIANT CRACKLE FLAMBE GLAZED VASE. (Ch'ien Lung.)
Quadrangular shape with two small recurved elephant head handles and peach-shaped panels (t'ai ping yu hsiang), meaning "good augury of peace and long life" vase. Showing a rich céladon flambé glaze with splashes of red and olive. Teak stand. Height, 8".

27. JAPANESE CLOISONNE GLOBE.
Spherical form. The cloisonné designs showing a series of aventurine jet-black and pearl-grey medallions with Imperial dragon, Ho-wo bird and kiri flowers. Olive silk cord and tassels. Diameter, 3½″.

28. ANTIQUE KUANG TUNG FLAMBE VASE.
Of slender elongated pear shape; with characteristic dark brown and bluish-grey dappled flambé glaze showing a rare iridescent quality. XVII Century. Teak stand. Height, 8¼″.

DECORATED CHINESE PORCELAINS

29. FAMILLE ROSE ROOSTER PLATE.
Luminous white porcelain. The face presenting a gaily colored rooster and hen under a palm tree, with blue rockery and flowers. The reverse border with floral details and rockeries including roosters and hens with their broods. Bears square blue "Hall" mark. "Ts'ai hua t'ang chi." (Made for the Hall of Bright Painting.) Tao Kuang period (1821). Diameter, 8½″.

30. GREEN AND WHITE DRAGON DISH. (Tao Kuang.)
Eggshell porcelain decorated with three green dragons in quest of the precious pearl. Reverse shows three coral-red bats and seal mark, with tall inlaid ivory stand. Diameter, 5″.

31. REMARKABLE FAMILLE VERTE VASE.
Rare baluster shape, with slender neck and narrow copper rim. Pellucid white K'ang Hsi porcelain, its overglaze decoration presenting *rouge de fer* peony flowers, together with green and light amaranth-blue *mei-hua* (hawthorn) blossoms. The trees are picked out in translucent light aubergine tones. The translated poetic inscription meaning, "Hidden fragrance discloses rising sun, and indistinct shadows unconsciously welcomes a new year." Signed with artist's seal. K'ang Hsi period (1662-1722). Teak-wood stand. Height, 10″.

32. FAMILLE ROSE TEA POT. (Tao Kuang.)
Decorated with figure subjects, and historical or romantic inscriptions. Referring to heroism and the influence of a woman. The cover presents General Ban Chu, who conquered the west of China during the Han Dynasty. The dancing woman is Yu-Kee, wife of Hong Yu, who fought for the control of China in opposition to Liu Pang, at the dawn of the Dynasty. The other two figures on the vessel itself, represents Kuok Liang Kung, a well-known Han statesman, and Chu Kuok (Lady Chu) famed as a heroine, who later became a civil officer. Green stand. Height, 4¾″, with cover.
(Illustrated)

33. TIGER-SKIN PORCELAIN PLATE. (Early XVIII Century.)
The "three colour" glazing sur biscuit, including a golden-yellow, emerald-green and purplish-aubergine. Bears a "house mark" within double rings. Diameter, 7¾".

34. SMALL RED AND WHITE PLATE.
K'ang Hsi porcelain with "rouge de fer" red, green and gold chrysanthemum decoration. Bears potter's mark within double ring. Has hanger. Diameter, 6½".

35. SMALL RED-DRAGON COUPE.
Globular ink well shape; fine Ch'ing Dynasty porcelain with coral-red overglaze decoration, presenting a pair of imperial (five clawed) dragons in quest of the effulgent orb. XVIII Century. Diameter, 2".

35A. WHITE (CHIA CHING) PORCELAIN INK WELL.
Ornate square shape, its top sustains fanciful perforations, while the sides are impressed with swastika fret patterns and circular longevity devices. 2" square.
(Illustrated)

36. RARE BLUE ENAMELLED HAWTHORN CUP.
(Ch'ien Lung.)
Yi-hsing pottery; presenting an opaque lapis-blue ground with a *mei hua* (wild prunus) tree decoration in low relief, bearing green and white blossoms, with yellow carolas. These details are beautifully rendered together with two birds. Its interior displays a fine crackled egg-shell white (slight crack). Teak-wood. Height, 2½".
(Illustrated)

37. UNIQUE THREE COLOR SNUFF BOTTLE.
Slender shape. Early Ch'ing Dynasty porcelain with green honey-comb foundation sustaining varied art objects in low relief, picked out in aubergine yellow and green tones. Bears complimentary Ming (Ch'êng Hua) mark. Rose quartz and metal stopper.

38. TWO BLUE AND WHITE PLATES.
Thin K'ang Hsi porcelain with underglaze cobalt blue decoration showing blossoms with foliation. Finished with petal bordering on reticulated hawthorn ground. Bear leaf marks within double ring. Have hangers. Diameter, 8¼".

39. PEACH-RED AND WHITE VASE. (Yung Ch'êng.)
Small ovoid shape; the peach-red underglaze decoration presenting the Twelve Animal Signs of the Zodiac, or "shih erh-chin," with landscape background. Teak-wood stand. Height' 4¾".

40. PEACH-RED AND WHITE VASE.

Small cylindric shape with attenuated neck. Yung Ch'êng porcelain with underglaze "peach-bloom" red embellishment presenting the Duodenary zodiac cycles or Chinese *shih erh chin*: the rat, bat, bull, tiger, rabbit, dragon, serpent, horse, sheep, monkey, cock, dog and boar. Rare quality. Has stand. Height, 3¾".

41. RED AND WHITE SNUFF BOTTLE. (K'ang Hsi.)

Cylindric shape, with underglaze peach-red decoration showing a landscape and pavilion, together with a poetic inscription. Bears a unique house-boat mark. Pink glass stopper and tall teak-wood stand. Height, 3¼".

42. PEACH-BLOOM RED DECORATED COUPE.

Globular shape with inverted aperture. Fine white K'ang Hsi porcelain with underglaze copper-red decoration, presenting chrysanthemum flowers amid scrolling foliage in the soft "peach-bloom" tint against a pellucid white ground. K'ang Hsi period (1662-1722). Height, 3". Diameter, 3¼".

43. PEACH BLOOM RED DRAGON VASE. (K'ang Hsi.)

Amphora shape. Imperial Ch'ing Dynasty porcelain. Its embellishment with two imperial (five-clawed) dragons amid nebulae emblems presenting the rare "peach-bloom" red underglaze colour, slightly specked with moss-green on a celadon white ground glazing. Bears the six character (K'ang Hsi) mark, finely written as on the previous peach-bloom vases. Has teak-wood cover and stand. Height, 8½".

GROUP OF MONOCHROME PORCELAINS

44. SANG DE POULET RED PLATE. (Ch'ien Lung.)

Medium shallow form, covered with a monochrome red glaze of even quality. The back trending to a bean-red. Seal mark of its period in blue. Diameter, 8".

45. POWDER BLUE PLATE.

K'ang Hsi porcelain, invested with a brilliant "powder-blue" soufflé glaze. Bears leaf mark of the K'ang Hsi period (1662-1722). Diameter, 8".

46. RARE PEARL-GREY VASE. (Ch'ien Lung.)

Gallipot shape with everted rim. Heavy kaolinic stoneware with pearl-grey glaze, trending to a clair de lune nuance. The lip of neck showing red flambé clouding and gold lacquer repair. Teak-wood stand. Height, 6".

47. UNIQUE RED FLAMBE BOWL. (Ch'ien Lung.)
Bell shape with everted rim and low foot. Red Yi-hsing pottery; its exterior presenting a rare red Chün flambé glazing, ending in wavy rolls toward the base, with capricious flecking. The interior sustains an opaleseent grey and tan flambé glaze, with small red spots. Diameter, 4½″.

48. ORNATE WHITE SOFT PASTE BOTTLE. (Yung Ch'êng.)
Oviformed with slender neck; rare cream-white (fên ting) porcelain, ornamented with the ancient grape vine and squirrel motif in low relief, under the soft white crackled glazing. Slightly mended at the neck. Ivory stand. Height, 5″.

49. UNIQUE BROWN POTTERY VASE. (Ch'ien Lung.)
Compressed bottle shape with elephant headed handles; made in imitation of an ancient bronze with impressed hieratic designs and emblems in low relief. Laequered stand. Height, 6¼″.

50. PEACH-RED VASE. (Yung Ch'êng.)
Pear shape with tubular neck, covered in a delicate red *ch'iang-tou-hung* glaze, trending to the peach-bloom tint. Slight gold lacquer mending at rim. Teak-wood stand. Height, 11″.

51. WHITE PORCELAIN DRAGON VASE.
Graceful baluster shape. Its shoulder is delicately outlined with a pale blue dragon in pursuit of the effulgent pearl. Bears apocryphal Ming mark. Made era of K'ang Hsi (1662-1722). Teak stand. Height, 8″.

52. SPECKLED COPPER BROWN BOTTLE. (Yung Ch'êng.)
Graceful biberon shape; in copper-brown glaze with metallic soufflé. "Iron rust" variety. Teak stand. Height, 4½″.

53. SMALL COPPER BROWN VASE. (Ch'ien Lung.)
Graceful oviform; covered with copper-brown glaze of metallic soufflé texture. Teak stand. Height, 4¼″.
(Illustrated)

54. RARE PATE SUR PATE CELADON VASE. (Ch'ien Lung.)
Bulbous amphora shape. Imperial Ching-tê Chên porcelain. Its decoration delicately done in pâte sur pâte (slip) design, presenting a series of eight archaic bird-like creatures (k'uei-fêng), whose bodies terminate in serolling arabesques. Fanciful borderings encircle the neck and base.
The gilt foot sustains a deep blue seal mark of the Ch'ien Lung period (1736-95). Has ivory stand. Height, 7¼″.

55. SANG DE POULET RED BOTTLE. (Ch'ien Lung.)
Bulbous pear shape; in rich monochrome red (fei hung) glaze showing a delicate "pear skin" texture of even quality. Has silver mounting on neck. Teak stand. Height, 11½″.

GROUP OF EARLY LUNG-CH'UAN AND CH'U CHOU-FU CELADONS

57. EARLY CELADON CRACKLE VASE (Ko yao).
Pyriform shape with receding neck. Ch'u Chou stoneware with incised floral scrolls under a sea-green céladon glaze showing a pronounced giant crackle. Probably XIV Century. Teak stand. Height, 8″.

58. MING CELADON CRACKLE COUPE.
Low semi-globular form; raised on three small feet. The céladon green glaze showing brownish colored crackle. Formerly used by a native artist for his ink. Teak-wood cover and stand. Height, 2½″. Diameter, 5″.

59. VITREOUS MING CELADON GREEN VASE.
High-shouldered gallipot shape; ferruginous stoneware; with a céladon-glaze; showing brown stained crackle. XVII Century. Teak-wood stand. Height, 7¼″.

60. LARGE MING CELADON BOWL.
Deep shape. Ferruginous stoneweight porcelain with reddish tint. An "onion green" celadon glaze is presented with giant crackle. Brilliant and interesting in colour with the brownish crackle effect. Ming Ko yao. Tall stand. Height, 5¼″. Diameter, 9″.

61. MING CELADON TOBACCO JAR.
Cylindric shape with low feet and linear corrugated grooving. Feruginous Ming stoneware with céladon glaze, sustaining interesting old brown stained crackle. Teak cover and stand. Height, 4¾″. Diameter, 6″.

62. RARE SUNG CELADON BOWL.
Shallow shape with low foot; dark gray stoneware, the exterior and interior uniformly presenting a lustrous céladon glaze with black and brown stained crackle. Unique Ko yao example. Tall teak stand. Diameter, 5¼″.

GROUP OF OTHER OLD EXAMPLES

63. CHIEN YAO OR TEMMOKU POTTERY JAR.
Conical shape with short thick neck; showing broad wheel marks around the sides with lustrous metallic brown body colour. The mirror-black overglazing covering the shoulder and ending on the sides in thick irregular welts. Late Sung. Teak stand. Height, 4¼″.

64. CHUN YAO BOWL. (XIII Century.)
Conical shape with narrow foot and metal rim. Heavy reddish buff pottery. Presenting a clair de lune glaze with interesting variation of the opalescent bluish lavender glaze with crackle and "ant track" pitting. Chun type; late Sung or Yüan Dynasty. Diameter, 7¼".

65. CHUN YAO BOWL. (XIV Century.)
Conical form with slightly contracted rim and narrow foot. Buff Yüan tz'u covered with crackled lavender-grey or "clair de lune" glaze, showing lustrous or "wet" waxy-texture pitting with tiny holes (the "ant-tracks" of native collectors). Late Sung. Diameter, 7".

67. EARLY CELADON CRACKLE VASE. (Tang.)
High shouldered conical jar form with wheel marks. Thick stoneware burnt brown in the firing. The glaze in parts showing drab and céladon hues; with the rare "snake skin" crackle. Unidentified (probably Eighth Century). Teak-wood cover and stand. Height, 5¾".

68. LARGE GREEN PORCELAIN FIGURE. (Ch'ien Lung.)
Representing Kuan Yü (in sedant posture) with long beard and wearing the girdle of a magistrate. Glazed in "fei-ts'ui" green to resemble jadeite. The snake and turtle emblems appear on the low platform. Teak stand. Height, 14".

69. PAIR OF MING TIGER-CATS.
Porcellanous Tz'u-chou ware, with brown underglaze painting. The animals rest on oblong bases (right and left). One repaired. Height, 4½" inches. Length, 5¼".
(Illustrated)

71. TZ'U CHOU YAO HEAD REST. (Ming.)
Modeled in form of a reclining lady, with brownish-red and black scroll decoration under the vitreous glaze. (Mended at neck.) Height, 7". Length, 14".

72. SUNG TZ'U-CHOU PILLOW.
Oblong shape; hard grey pâte decorated with brownish black figure, flower and bird panels. A soft old ivory white glaze is presented with buff clouding from age. Museum example. Height, 5½"x6½". Length, 12".

73. DECORATED TZ'U CHOU VASE. (XIV Century.)
Gourd shape porcellanous Tz-u Chou yao with soft ivory-white glaze, presenting two modes of decoration. The details, including a circular "shou" device of longevity, done in glazed ivory white graffiato process with separate crackle. A fanciful black and brown painted embellishment with graffiato and crackle, depicts a pendulous ch'ing symbol with fillets. Rare Sung type. Teak stand. Height, 14½".

74. BLUE HAWTHORN GINGER JAR. (K'ang Hsi.)

Perfect ovoid form (with flat cover), hard paste porcelain of purest white texture. The precious cobalt blue decoration under the brilliant glazing is imposed with masterly perfection. The wild plum tree design, known in China as "mei hua," presents the blossom-bearing branches that spread alternately downward from the neck and upward from the base in white reserve upon the cumulus undulating blue ground, that is pencilled over with a form of reticulations in darker blue to represent the fissures of broken ice (the symbol of approaching spring). The rim of neck is finished by a small dental band, usually noted on K'ang Hsi (1662-1722) examples. Teak-wood stand. Height, 10″.

75. BLUE HAWTHORN GINGER JAR. (K'ang Hsi.)

Ovoid shape (with carved teak-wood cover). Fine hard paste porcelain with cobalt-blue underglaze decoration presenting branches of the wild plum tree (mei hua); spreading alternately upward from the base and downward from the neck. The stems and blossoms in white reserve appear upon the cumulus undulating blue ground that is pencilled over with reticulations in darker blue to represent the fissures of breaking ice, as on the preceding example. Carved teak cover and stand. Height, 9½″.

These so-called "hawthorn" jars are remarkable for the richness and depth of the blue color. The clear and full azure blue is easily recognizable from later products.

76. QUADRANGULAR CLOISONNE ENAMEL VASE. (Ch'ien Lung.)

With elephant head handles in gilt bronze, fashioned after an archaic bronze. Its details in varied colours on turquoise-blue ground including ogre masks, floral arabesques and the conventional lei-wên fret pattern. Height, 9½″.

77. LARGE CLOISONNE PLATE. (Ming.)

Deep shape; with turquoise-blue ground presenting a pair of lapis-blue dragons around a red shou device of longevity. Its border is filled with varied flowers in Ming colors. Diameter, 12½″.

CHINESE HARDSTONES, JADES, ETC.

78. DARK STEATITE PAPER WEIGHT.

Carved in form of a lotus leaf. The interior holding a crawfish and crab. Width, 4½″x3″.

79. DARK GREEN JADEITE FIGURE.

Carved jadeite, to represent Lao Tzu, with protuberant forehead and long beard. The Taoist immortal stands beside the fabled peach tree. His attribute, the stork, appears amid the branches. Teak stand and box. Height, 4″.

80. ANTIQUE WHITE JADE AND GOLD GIRDLE CLASPS.
Butterfly form in two parts, with pierced open-work including mei-blossoms and foliation; backed with matted gold. XVIII Century. Width, 3¾".

81. ANTIQUE MAGISTRATE'S GIRDLE CLASP.
Greyish jade-covered quartz, carved with four bats and a "shou" device of longevity. Mounting in gilt-bronze.

82. ANTIQUE MAGISTRATE'S JADE GIRDLE CLASP.
The gilt bronze mounting with small pitted bossing holding an oblong and two narrow white jade plaquettes. These are carved in low relief with spiral and dot forms noted on Han jades. Sung or early Ming.

83. IMPERIAL GREEN JADEITE AND GOLD BUCKLE.
Presenting a rare example of fei-ts'ui (emerald-green jewel jade) plaquette in carved and engraved low grade gold setting.

84. ANOTHER EMERALD GREEN JADEITE BUCKLE.
Presenting three fei-ts'ui or emerald-green (jewel jade) plaquettes, with low grade gold setting. Suitable for a cloak or belt-clasp.

85. NECKLACE OF CHINESE REDDISH-BROWN AMBER BEADS, WITH OPAQUE AMBER RONDELS.

86. CHINESE NECKLACE OF CLEAR YELLOW AMBER BEADS FROM A MANDARIN CHAIN.

87. CHINESE NECKLACE COMPOSED WITH THREE KINDS OF SEMI-PRECIOUS STONE BEADS, WITH LINKS OF PURE SILVER.

88. RICH CHINESE NECKLACE.
The beads are of jade, goldstone, and aquamarine, with connecting links of pure gold.

89. CHINESE CARVED JADE AMULET, MOUNTED ON SILK CORD FOR A NECKLACE.

No. 91. No. 93. No. 92.
No. 90.
Chinese Imperial Glass, 1736-1795.

GROUP OF IMPERIAL GLASS OBJECTS

(Illustrated)

Among the glass coming from the imperial factory probably the most important to be mentioned is the opaque milk-white and pink tinted variety (resembling in translucent quality, the rare white and precious pinkish-white jade), made by Hu, a subordinate director and artist at Ch'ing-tê Chên, who became celebrated in the annals of Chinese glass and ceramic art for the excellence of his work, during the reign of Emperor Yung Cheng, and first years of Ch'ien-lung. The studio name, "Ku Yüeh-hsüan" (Ancient moon terrace) was adopted by Hu, and this mark is often inscribed on his work, pencilled in red or blue, as a "Hall" mark; while many pieces bear the period mark alone.

The decoration of the best specimens of this ware will well repay minute study. The earliest Ku Yüeh-hsüan pieces were usually marked in blue, Ta Ch'ing nien chih. "Made during the great Ch'ing dynasty," while other examples made during Ch'ien Lung's reign bear square red seals.

90. VITREOUS KU YUEH HSUAN GLASS COUPE.

Globular shape, with the opaque pinkish-white jade colour. The painted decoration depicting a panoramic landscape with the disciples of S'akya-muni Buddha, who are crossing the sea and walking in groups to their place of meeting beneath a sala tree.

Following the older order, sixteen Arhats are shown, as two figures appear to be acolytes. The name Arhat implies deserving of worship, and also means the conquering of all human passions.

Bears the Ku Yüah hsüan mark on the side and the Ch'ien Lung (1736-95) date mark underneath. Coral tipped cover and coral-red ivory stand. Height, 2½". Diameter, 3¼".

91. KU YUEH HSUAN GLASS VASE.

Broad amphora shape, with attenuated neck. Of opaque pinkish jade quality, with landscape and figure painting in varied enamel colours. The details including a diapered bordering at the shoulder, with small quatrefoil panels which sustain floral motifs, while the neck is finished with arabesque scrolls and fan-shaped panels that hold miniature landscape views. With fine landscape, the main decoration presents the "Seven Worthies of the Bamboo Grove" (*Chuh Lin Ts'i Hien*), literati and convivial immortals occupied with reading, conversation and music.

A remarkable specimen of landscape and figure painting by Hu. Enough chiaroscuro is introduced to reproduce the features of these men as in large paintings of the Ming Dynasty.

Bears red seal mark made era of Ch'ien Lung (1736-95). Teak stand. Height, 6".

92. VITREOUS KU YUEH HSUAN GLASS VASE.

Cylindrical form tapering downward, with attenuated neck. Presenting an opaque egg-white quality. With landscape decoration including a lake and fishermen's boats, two of which are moored under a large willow tree. Dinner is being prepared on board of one and the dulcet notes of a lute are heard from a third boat seen near a clump of water weeds. The panoramic scene including distant hills and marsh-lands, is carefully rendered in enamel colours after one of the painters of the Sung or Yuän school, by Hu (Ku Yüeh-hsüan). Bears red date mark of the Ch'ien Lung period. Green ivory stand. Height, 5½ inches.

93. VITREOUS KU YUEH HSUAN GLASS VASE.

Tall amphora shape of opaque pinkish-white quality. The coloured embellishment with black hawthorn bordering including two large white panels, one of which depicts a general who stands close to his banner and seeing the vision of his lady in a wheel chair with attendants borne on clouds. The reverse panel shows a fisherman's habitation whose family appears to be attracted by the moving clouds and floating mystery of figures. The neck sustains varied minature flower and landscape medallions. Bears seal mark of the Ch'ien Lung period. Teak stand. Height, 6¾ inches.

94. KU YUEH-HSUAN SNUFF BOTTLE.

Conventional flattened shape; opaque egg-white body, painted with flower baskets (in colours) on either side. Bears Ku Yüeh-hsüan's own seal, together with the date mark in red. "Made era of Ch'ien Lung. Stopper of rose quartz.

94A. CARVED RUBY GLASS SNUFF BOTTLE.

Flattened ovoidal shape with camphor white glass body and outer surface of ruby color, carved with art objects. Has green jade stopper.

95. TWO JAPANESE GOLD INLAID BRONZE VASES (PAIR).

Quadrangular shape with bevelled corners and mask handles that hold loose rings. The ornately chiselled panel ornamentation including gold and silver inlaying on shibuichi, shakudo and other bronze colors usually noted on fine sword guards.

One vase presenting a panel with the figure of Tadanori in full armour seated under a cherry tree. An illusion to the poem, "Ryoshuku no Hana," (when losing oneself in the evening and thus spends the night under a cherry tree. The sweet scented blossoms are one's hosts."

The second vase presents an aged woman with an empty basket, saluting the warrior, Tada-nori, whom she passes on her

No. 97. Tibetan Skull Bowl.

way to pick wild berries. Other panels on the vase showing flowering stalks and bamboo decoration in varied metals and gold inlaying; the sunken side panels present chiselled matting. Key-fret bands finish the rims, neck and bases. Made circa, 1870. Height, 9 inches.

96. JAPANESE INLAID BRONZE VASE.

Slender ventricular centred form; with low relief ornamentation done in shakudo and shibuichi alloys including gold and silver. The inlaying decoration showing floral details with birds. An ornate raised band of vines encircles the centre. Brown patine body with vert antique foot. Signed Zomi. Original stand of green bronze in bamboo design. About 1870. Height, 17 inches.

97. TIBETAN SKULL BOWL (KAPALA).

A mounted human skull on triangular bronze stand. The bronze cover is ornamented with four flaming plaquettes upon which appear four Buddhistic deities, posed alternately between Devanâgari (old Tibetan) characters of incantation. Finished with a fantastic double headed knob and crossed "douje" emblems—indicating its canonical use. The open-work stand of traditional shape is ornamented with three small heads and flame-scrolls (some of the missing coral and turquoise stone setting coral and turquoise are replaced with enamel studding). Probably seventeenth century (3 pieces). Complete heighth, 12½".

The human skull bowl is used for sacrificial purposes and for the alms.

(Illustrated)

98. BLACK AND GOLD LACQUER TRAVELING BOX (Hasami-bako).

With gold lacquer, the decoration showing floral designs, temple drum and garden enclosure hanging. School Korin.

98A. ANOTHER TRAVELING BOX (Companion to the preceding).

Used by Daimyos and officials or ladies of rank when traveling before the days of railroads. See Print No. 154. Early XIX Century. Height. 11½". Width, 20 x 14".

99. GOLD LACQUER STATE SWORD (Tachi).

The scabbard is of fine nashiji lacquer bearing the family crests of a prince or daimyo. The gilt-bronze mounting also sustains chased emblems and crests; hilt of white pebbled shark skin. Has fine keen blade. Tokugawa style. Late Fujiwara period. Sold with 99A, the stand.

99A. KIRIWOOD STAND FOR SAME. Made to fold.

100. JAPANESE IRON HELMET.
Round hammered form; embellished with a demon mask in repoussé. Has a bronze ring for the plume.

101. BLACK JAPANESE LACQUERED RETAINER'S HAT.
Ornamented with the futatsu-biki crest in gold lacquer. This crest was originally used by Ashikaga during the Fifteenth Century.

102. PERSIAN SHIELD (Damascened with silver).
Raised floral ornamentation, including serpentine coils and inlaid bosses. Probably XVII Century. Diameter, 15″.

JAPANESE MUSICAL INSTRUMENTS

103. FINE OLD YEDO SAMISEN. (XVII Century).
The Japanese banjo; the body and neck of rare kiri wood is decorated with gold lacqner, pearl inlay and coral studded chrysanthemum flowers. Made by Saizusai Nara Masakazu.

104. RARE OLD GOLD LACQUERED SAMISEN. (XVII Century).
The body of fine kiri wood with ebony neck, ornately enriched with gold lacquer floral devices and applied names in silver characters. Takasago and Shinobu, meaning "Enduring." From a nobleman's family. Has tortoise-shell pick.

105. FINE OLD GOLD LACQUERED KOTO. (XVIII Century).
Japanese zither-like instrument of rare old wood. The body is decorated with a peacock and peony design in raised gold lacquer, pearl inlaying and coloured foliage. End showing inlaid wood and old brocade. Length, 30″.

106. ANCIENT MUSICAL PIPE ORGAN (Reed Instrument).
Japanese *sho* or Chinese *sheng*, fashioned with numerous bamboo sections in circular form. Silver mountings and black lacquer hand piece. Rare. Height, 20″.

107. CHAMPION WRESTLER'S PIPE (Kiseru).
Inlaid with gold and silver dragons. The details including the rare "gozama" (matting pattern) by which means the surface is covered with cross hair lines of varied metals, like the meshes of a basket. (One of the rarest metal work methods). Bearing the Tokugawa family crests. Date: abt. 1780. See wrestling print No. 149.

108. OLD JAPANESE KOZUKA (SWORD KNIFE).
Knife-halt of shakudo with manako surface, sustaining gold and silver cherry blossoms in relief. The blade bears maker's inscription, Yama Guchi Mondo-masa.

109. RARE INLADE BRONZE KOZUKA.
Half of shakudo and shibuichi; the face showing inlaid gold and copper landscape with bridge over a river and small figures. Black of smooth greyish shibuichi bronze with inscription of maker. Hoso no Yemon. The blade also bears mark (Kane mitsu) living in the province of Tajima.

110. OLD YELLOW SEN-TAKA BRONZE KOGAI (Skewer).
Showing an old carved tree stump and copper bird with hammered "ishime" surface. Back shows engraved hair-lines with maker's mark. Yasu Chika.

111. FOUR ANCIENT CHINESE COINS.

111A. FOUR LARGE OLD COPPER COINS.

112. FOUR IMPERIAL CHINESE INK TABLETS (Ting).
Used for writing and painting. With lacquer box.

113. SIX FINE COLOURED PHOTOS (Near East).
Views taken in Algiers and Tunis.

113A. FIVE MOUNTED PHOTOS (old Japan).
San Jiu Sagendo, Kiyomiza Temple and River scene. Torii and the large bell at Chionin, Kioto.

114. UPRIGHT BLACK LACQUER PICTURE PANEL.
Japanese ro-iro makiye, or polished black lacquer with golden iris flowers and silvery-white égrets. Has bronze mounted frame and red silk cord (From the Centennial Exhibition, 1876). Height, 40½". Width, 15½".

115. ANTIQUE CHINESE EMBROIDERED VALANCE.
Black silk ground with coloured silk and gold thread needlework, presenting eight dragons soaring amid clouds in quest of the sacred pearl. The "dragon gate" rapids appear below, together with a flower-embroidered black satin bordering. Length, 12½ ft. Depth, 2 ft. 1 in.

116. ANTIQUE CHINESE NEEDLEPOINT COVER (Chia Ching.)
In two chades of Imperial-yellow, the embroidery presenting an intricate all-over (swastika diaper) pattern; interrupted by small blue, red, brown and pink blossoms. Abt. 1796. Size, 5 ft. x 5 ft. 4 in.

117. ANOTHER COVER MATCHING ABOVE. Same size.

118. EIGHT YARDS OF JAPANESE BROCADE.
Sewed as a panel in four lengths. Deep lapis-blue ground with chrysanthemum flowers and butterflies; woven in gold and coloured cotton fibre. Width, 8 ft. 4 in. Height, 7 ft. 4 in.

119. COLOURED VELVET PICTURE PANEL.
Entrance to a temple with red torii arch in foreground, flanked by trees in autumn foliage. Width, 24 x 22 in.

120. ANCIENT WOOD NO MASK.
Used in the Ghigakou dance. Probably from the VIIIth or IXth century.

121. IRON WARRIOR'S MASK.
Covered with brownish lacquer.

122. ANOTHER WARRIOR'S HALF MASK.
Finished in reddish-brown lacquer.

123. CARVED CHINESE WOOD SHRINE CASE.
Cover with open-work *mei hua* tree (hawthorn) carving; sides showing circular open-work panels in bamboo designs. Lined with golden yellow damask and green ivory rail front piece. Height, 7½". Width, 4½".

124. UNIQUE OLD WOOD CARVING ("finger citron").
Natural size, presenting the symbolic "Buddha's hand fruit." (Fo-shou) with its divaricated carpels like fingers. One of the three symbols of abundances. The stem and foliage show free undercutting. Length 7".
(Illustrated)

125. JAPANESE DRAGON RAMMA.
Boldly carved in light wood to represent a winged dragon; with open-work and undercutting. Has a visible eye of glass.

126. CHINESE TEAK-WOOD CURIO CABINET.
Made in two parts; lower section with double cupboard doors and two small drawers. Its upper étagère part being formed by a series of irregular shelves with pierced carving and rails. Height, 5 ft. 6 in. Width, 2 ft. 7 in.
(Illustrated)

127. INLAID EBONY ETAGERE CABINET OR MANTEL TOP.
Eastern design; irregular shelves with open-work rails and carving. Back of blue Japanese silk brocade. Designed by Alexander Sandier. Made by Herter's in 1876. Height, 42". Width, 39". Depth, 16".

SECOND (EVENING) SESSION

Japanese Prints and Books

Nos. 128-236

128. TWO FRAMED PRINTS (Copies).
(a) The Samisen players, by Harunobu. With yellow ground.
(b) Young women in boat, by Kiyonaga.

129. TWO FRAMED PRINTS.
(a) Young girl in her painting study, by Harunobu.
(b) Family group; feeding the infant, by Kiyonaga.

130. TWO FRAMED PRINTS (Copies).
(a) The young visitor, by Utamaro.
(b) A winter scene, with two figures, by Utamaro.

131. TWO FRAMED PRINTS (Copies).
(a) Actor in woman's rôle, holding a rooster; after Kiyomitsu.
(b) Monkeys in a tree, from a kakémono, by Sosen.

132. TWO FRAMED PRINTS.
Seashore, with young women and curious children; after Hokusai.

133. TWO FRAMED PRINTS.
(a) Winter scene, with the young lovers, by Harunobu.
(b) Two young girls picking mulberry leaves, by Koriusai.

134. COLOR PRINT, BY HIROSHIGE (Framed).
Toto Gohyaku Rakan Sazaido (Eastern Capital). Beyond deep bluish marches rises Fuji in white against a sunset sky. The foreground shows fir trees and village with the yellow Sazaido temple of the five hundred Rakans, whose upper balcony holds visitors viewing the scene. Signed Hiroshige.

135. COLOR PRINT, BY HIROSHIGE (Framed).
From the Tama river series. Fine compositon with grand prospective view of river and steep hills. A female traveler and her short old servant appear in the foreground; village of huts is seen across the blue waters. Signed Hiroshige, hitsu.

136. COLOR PRINT, BY HIROSHIGE (Framed).
Japanese wrestlers, one on horseback and the other in a kago fording Okitsu River. White mists hang low over the blue waters and a setting sun casts a rosy light across the horizon. High cliffs appear to the left. In splendid condition. Signed Hiroshige ga. Publisher: Takeuchi.

137. COLOR PRINT, BY HIROSHIGE (Framed).
"Chuko Adauchi zuye," illustrated revenge by faithful people, representing a scene from the romatic story of Tehimisai and his daughter Sono, together with Keyamura Rotzusuke, who came to Sono's aid. Signed Ichriusai Hiroshige ga, engraved by Horitake.

138. COLOR PRINT, BY HIROSHIGE (Framed).
Suye Hiro Go San Tsugi series, with fan insert. River scene with two large red Daimyo junks in gala trim; the castle of a noble appearing in the background with its steep seawalls. Signed on the margin. Slightly stained from long storage.

139. COLOR PRINT, BY HIROSHIGE (Framed).
Tobi-uwo, or flying fish and carp. Signed, Hiroshige hitsu; publisher, Marujin.

140. COLOR PRINT, BY HIROSHIGE (Framed).
Suye Hiro Go Ju Tsugi, The Cortége of a Daimyo, who appears in the foreground mounted on a white horse passing under tall pines. Fuji is seen in the background. One of the fifty-three stages. Fine condition. Signed Hiroshige, ga.

141. JAPANESE COLOR PRINT.
Two young women in conversation, one of whom is engaged in cutting up mulberry leaves to feed silk worms, while a child is clinging to her back. Light harmonious colouring and poetical inscription from the ode "Sari Nagara Nikiga Nyenimo shizumento." Has circular insert with figure and cocoon trays.

142. COLOR PRINT, BY HIROSHIGE (Framed).
From a large sized silk culture series, showing two girls, one having charge of the cocoon trays, while the second is spinning the raw silk from the cocoons that are boiling in a large crackled pottery jar.
Signed by the artist and publishers.

143. COLOR PRINT, BY HIROSHIGE (Framed).
Tsuchi Yama, Haru no ame: (Spring shower.) The forerunners of a Daimyo's procession, are depicted crossing bridge in a heavy down pour of rain. Fine condition. Signed Hiroshige ga.

No. 147. Hiroshige. Monkey Bridge.

144. COLOR PRINT, BY HIROSHIGE (Framed).

Suye Hiro Go Jusan Tsugi with fan insert. The cortége of a Daimyo, who appears in the foreground mounted on a white horse, passing under tall pines. Fuji is seen in the background. One of the Fifty-three stages. Fine condition. Signed Hiroshige, ga.

145. COLOR PRINT, BY HIROSHIGE (Framed).

Suye Hiro Go Ju San Tsugi. Precipitous mountain ranges surrounding the blue waters of Kosui with village of Yui on the opposite side of lake. A Daimyo procession climbing a steep, narrow pass. One of the fifty-three stages. Splendid impression; in good condition. Publisher, Hoyeido.

Signed, Hiroshige ga.

146. THREE COLOR PRINTS, BY HIROSHIGE.

(a) Party on Pleasure Boat, with flute and samisen accompaniment singing before their dinner.

(b) Arched doorway with view of pagoda and temple grounds.

(c) Watching the styles (and pick-things) at foot of steps.

147. KAKEMONA YE (COLOR PRINT) BY HIROSHIGE.

Sarubashi or "Monkey Bridge," by moonlight, known as the artist's best work. High aloft is depicted a narrow bridge, its left anchorage only being within view. Trees of generous foliage appearing both to the right and left of the steep mountain sides. Travelers are passing over the bridge toward the left; beneath them the full moon is seen with a soft grey blue sky. The blue water of a gurgling mountain stream threads the gorge in the foreground, and beyond in the middle distance a sleeping village lies within the shelter of an open forest of dark pines and a transverse ridge of grey mountain peaks. Signed Hiroshige, fude. Reprint.

Upright, 26 x 9½".

(Illustrated)

148. FRAMED TRIPTYCH (GO REI SHIKI NO ZU) BY SHOSAI.

Teaching Etiquette to Young Ladies. Ca. 1780-1800. The tea ceremony; how to arrange the flowers and hang the kakemono. The graceful grouping of the figures, the extremely simple yet effective arrangement of draperies and the charm of colour with lacquer, mark this triptych as one of the artist's masterpieces. Signed, Shosai, ginsei (made with care); the seal reads Heta no Yokozui. Circa, 1800.

149. RARE TRIPTYCH, THE WRESTLERS (Framed).

Two wrestlers are seen in action on a platform. On either side are many wrestlers awaiting their turn. Their names are all marked above, and one of the umpires holds the trophy —a pipe. See No. 107. Blue background. Rare and in good condition. Signed Utagawa Toyokuni.

150. RARE SURIMONO PRINT (In Frame).

Representing Gaku-tei, the Japanese Kuen-yü of Chinese history. Deified as the god of war in 1594. Brilliant coloring with silver.

151. COLOR PRINT BY TOYOKUNI I.

Actor in the rôle of an itinerant musical girl with samisen: on blue ground. Signed Toyokuni I.

152. COLOR PRINT BY TOYOKUNI I. (Framed).

Representing an actor in great passion, showing light mulberry and blue tones. Signed by the artist.

153. TRIPTYCH-COLOR PRINT BY TOYOKUNI.

Mitate Genji Nanano yen. (Genji at Banquet of spring flowers.) This rare trio of full sized prints presents an interior of a large Yedo tea house with an open court showing blooming cherry trees in white and pink gauffrage. Centered among several animated groups appears the noble Genji whose sake cup is being filled by his favorite geisha. He is greeting one of the group to the right and to the left two young girls are about to start playing on their samisens. Open shoji or sliding doors display other guests.

Though the rich coloring on the robes is most harmonious, the light purplish-aubergine outer garment on the young noble, with gauffrage, is especially to be noted, besides the silver grey and red furisode gown of the geisha beside him.

Signed Toyokuni ga, with publisher's and approval seals.

Toyokuni, Utagawa Ichiyusai (1769-1825), pupil of Toyoharu, who though skilled in the portrayal of actors, often devoted himself to drawing female figures. His early work, in the manner of Shunsho and Kiyonaga, is rare.

154. REMARKABLE FOURFOLD COLOR PRINT BY YEIZAN.

Furyu Genji, or "Extravagant Genji," in original quadruplex mounting on paper boards. The young daimio appears mounted on a white steed attended by twenty-three ladies including the sword bearer. The long procession is preceded by two maidens who carry black lacquer boxes, while others follow with long spears and covered umbrellas.

No. 154. YEIZAN.

Mount Fujiyama is seen in the background and the pinkish glow of the setting sun, which, with the brilliant greens, black, purple and light reds of the kimonos and sashes, produces admirable decorative contrasts, showing Utamaro's influence. Each of the eight printed sheets are signed Yeizan Hitsu, with seals to the right. (1780-1830.)

This exceedingly rare and most interesting print, which depicts the life of old Japan, is grandly conceived and executed. The graceful figures in elaborately patterned robes, the lacquer trunks and tall spears, covered with silk, borne by attendants, form a stately procession worthy of Dai Nippon. The lovely color scheme of pastel shades of purple, green and soft reds with clever distribution of masses of rich black, produce a marvelous effect of beauty. One of the gems of the collection.

"Among Yeizan's numerous works his most successful are undoubtedly in the style of Utamaro, to whom he is occasionally a dangerous rival."—*Edward F. Strange.*

(Illustrated)

155. COLOR PRINT, BY SADAFUSA. (Framed.)

"Sumida gawa Meiku awase." Young woman in black furisode robe relieved by blue and white butterflies and cherry blossoms. She wears a green obi and carries a chrysanthemum flower in one hand, picked from the plant at her feet. Fan-shaped landscape insert. Signed Kichoro Sadafusa, and bears approval seal.

156. LARGE COLOR PRINT, BY SADAFUSA. (Framed.)

Keshiki, a young woman in geta sandals, wearing a black obi-sash over her flower embroidered grey-blue furisode robe with old rose lining. Pale blue roof tops and two kites appear flying against the rosy sky, white cloud scrolls forming the background below.

Signed Gokiki Sadafusa; bears seal of approval and of the publisher.

157. FRAMED TRIPTYCH, BY YEIZEN.

The famous Ryogoku bridge (eastern capital) is presented with a procession of young girls. A noble lady is seated in her norimon (sedan chair) carried by four women. The procession is headed by two maids who carry red lacquer boxes with her ladyship's wardrobe. A large red umbrella of state is carried to the left of the norimon. Among the numerous maids some carry covered emblems and long poles of rank. This print (Musume Gyoretsu to-to Ryogoku Bashi zu), like a few others, has peculiar historical interest in that it depicts the aristocratic life in old Japan. Pleasure boats, rafts and fishermen appear under the great red bridge spanning the blue Sumida river. Signed, "Keisai Yeisen ga."

158. JAPANESE COLOR PRINT, BY KUNISADA.

A Yedo belle is presented who holds a pencil (fude) in her mouth as she unrolls a partially written scroll, to continue a poetic essay. A black lacquer writing (susuribaka) box appears by her side and a red wood koto is seen in the background. The poetess' robe displays delicate blue and white lining together with an old rose and white crested obi. An early impression badly cared for.

Signed Gototei Kunisada, with approval and publisher's seals.

159. JAPANESE COLOR PRINT, BY KUNISADA.

With fine yellow background, representing an interior occupied by a young lady and her maid who are examining silks and cotton goods, while the merchant beyond the open shoji is listening. .

Signed, Kunisada. Bearing approval seal. Publisher, Eiju.

160. RARE COLOR PRINT—THE NIGHT ATTACK, BY KUNISADA.

The "Forty-seven Ronins" (Chiushingure, or Loyal League), banded themselves together to revenge the death of their lord. This print bears the title inscription "Faithful and full of valor upright retainers." Act 10, the original border, including publisher's stamp in upper margin. Paper injured in upper corner.

The story of the "Loyal League" or Chushingura (47 Ronins) Ronin is a samurai who through the death of his lord or through banishment is not attached to the service of any chieftain—those who in 1706, after having avenged the death of their master by killing his murderer, committed suicide (Seppukku). Their graves have ever since been an object of worship.

161. JAPANESE LACQUER PRINT, BY KUNIYOSHI.

Ichikawa Danjuro (the actor) in female rôle; representing Akoya, who was in love with the hero Kage-kiyo. The figure is clad in a fanciful green robe with pink flowered panels and superb black obi brocading. Bears long Japanese inscription (narrative of the XIIth Century.) Signed Ichiyusai Kuniyoshi ga, with seal of Kawasho, the publisher.

162. JAPANESE COLOR PRINT, BY KUNI-YASU.

Depicting one of the eight selected geishas (Keisei Mitate Hakku) wearing an aubergine purple furisode robe with flowering poppy plants and red obi. Carries a long pipe in the hand with pouch. A kimono rack and landscape insert complete the picture.

Signed Ipposai Kuni-yasu; with publisher's seal (Tsutaya) and the approval seal.

163. JAPANESE COLOR PRINT, BY KUNIYASU.

Depicting a young Oiran (girl) with geta sandals in sombre aubergine striped robes and black obi. She is just landing alone from a pleasure boat and a flock of birds appear to be attracted by her red boat. Marsh lands and misty distant hills complete the composition. Signed Ipposai Kuni-yasu, with publisher's (tsutaya) marks and approval seals.

164. LARGE YEIZAN COLOR PRINT, IN FRAME.

Presenting a youthful Oiran girl with fan, wearing a black kimono with pink cross-hatching. Her obi, with green and yellow flowering, is of an oxidized red which colour appears also on the long bench on which she sits. The ground below is a rare citron tone, and the white background above shows a large lunar disk in simple ganffrage. Signed Kikygawa Yeizan Hitsu, together with approval, and publisher's seals. Title "Elegant selection in snow, moon and blossom."

165. JAPANESE COLOR PRINT, BY SHUNSEN.

Winter scene, with interior views and figures. From a romance, showing a komuso or political offender with a basket over his head, playing a flute as he passes the home of a young lady. The Japanese legend. Ukiye Kudan-me, 9th stage of Chushingura, appears written on right side, with artist's name, Shunsen, shiba Shimmei Maye. Published by Izumiya Ichibei Han.

167. JAPANESE COLOR PRINT, BY KUNISADA.

Tosei, the beautiful belle, an aubergine robed young woman with geta sandals; bearing a basket. Has a white background with circular snow scene insert. Signed Gototei Kunisada ga, with stamp of approval. Publisher, Hayashi.

168. FRAMED TRIPTYCH, BY SADAHIDE.

Kyoto Shimo Gamo Tadasu Mori Shokei. "Beautiful view of Tadasu grove of lower Gamo temple." An old ceremony of presenting the Imperial thanks before the Shimo-gamo (shrine) at Kyoto. In the skillful massing and force of drawing this work appears to be one of the great efforts of the artist. Signed Sadahide Tsukwiu (pupil of Kunisada.) Publisher, Maruya Jin.

169. JAPANESE PAINTING ON SILK, FRAMED.

Representing a pair of mandarin ducks (oshidori) under a sakura or cherry tree in blossom, and close to stream of water. This work is rich in color of the Chinese school. Signed Nam-mei, one of the most noted XIXth Century painters and colorists. In ebony frame. Height, 38". Width, 12".

170. BUDDHISTIC KAKEMONO.

Painted on silk; representing Ragora Sonja, who ranks as the eleventh of the sixteen Rakan. He was the only son of Buddha and his mother was Lady Maya, who died at Ragora's birth. He is depicted seated and resting his left hand on a pedestal; holding a nio-i (Buddhist sceptre) in his right. An Apsara kneels before him offering a sacred gem or shari-to. The background is composed with light golden yellow cloud strata. Signed Dai-ju-ichi Ragora Sonja. Height, 50″. Width, 21″.

171. BUDDHIST KAKEMONO (Shogaku no Shaka).

Painted on silk. The all-wise S'âkyamuni (Buddha in attitude of perfect enlightment) is represented seated on a thalamus pedestal holding up the right hand with palm outward, as explained in the Sutra. The head (with "urna" mark) being enveloped by the ever-present halo and radiating beams of light.

The historical Shaka is attended by the Temple Guardians and Deva Kings, or Shi tenno (Majârâdjâhs) and other demoniacal genii, together with an Arhat (his first disciple) and a Buddhist priest. Other supporters to the Dai Butsu are Mandjusri (Mon-ju), who holds a nio-i sceptre and is seated on a lion to the left. Fugen Bosatzu to the right clasping a long-stemmed lotus flower, is seated on a white elephant. Red and green complexioned Nio Sama or guardian Dêvas of martial aspect appear in the foreground.

This painting is an admirable example of the early Buddhist School; whether a copy or an original, the firm delicacy of outline is the work of a master hand, which in execution and detail resembles the miniatures of Persia. The mounting, of rich red brocade with golden lotus flowers, as also the gilt bronze juku (end caps), appear in accordance with the Buddhist laws. Date: Probably late XVII Century. Length, 44″. Width, 21″.

172. BUDDHIST KAKEMONO (Butsu-ye).

Painted on silk and presenting Marishi Ten (Sansk., Maritchi Dêvi), the presiding genius of Light, and offspring of Brahma—personified as a female. The "eye of knowledge" appears on her forehead and her eight arms grasp emblems of the sun and moon, bow and arrow, sword and spear, temple bell and tablet. Considered the patron of traders; this deity is also called "Queen of Heaven," and Vârâhi (or "Diamond Sow"), whose ears are replaced by a shishi head and a white boar's head that distinguishes this presentment from others. Her chariot is drawn by seven white boars, and she is supported on either side by Dêvas and terrific looking green and

red guardian kings. Among others Bishamon, Daikoku, Shaka, Jiza, and Bodhisâttvas. One of the genii bears a banner with six characters ("*Ku Ten Uso Tai Tei*), meaning Highest Heaven, Ancestor, Great Emperor." The mixed company is headed by Nio Raicho, a demoniacal (*guruta* headed) figure with the wings of a bat and claw feet, who is supposed to keep away all bad spirits that might divert their progress. Suiten, or Varuna, with three eyes, the Buddhist regent of the sea, follows close behind. This painting is an admirable example of the early Butsu-ye, showing a firm outline with great delicacy and harmony of colour. XVIIIth Century. Length, 44". Width, 22".

173. FRAMED COLOR PRINT.
Reproduced after a rare old Chinese painting by Ch'iu Ying (also known as Ch'iu Shih-chou), painter of human figures of the Ming Dynasty. Depicting four white robed mandarins seated for their evening refreshment in a garden served by three young women and boy. Oblong, 16"x10".

174. CHINESE PHEASANTS AND FLOWERS.
Reproduced in color after Wan Jo-shui of the Ming dynasty. In black frame with narrow gilt mat. Upright, 14½"x7½".

175. LA FARGE (JOHN) CRAYON DRAWING.
Of a Japanese girl in red kimono with fan. Charming bit made in Japan. Upright, 6½"x4½".

SERIES OF PRINTS, REPRODUCED AFTER THE GREAT JAPANESE ARTIST, SESSHIU (1420-1506)

The priceless original paintings are owned in Japan.

176. LANDSCAPE (in the Haboku style).
A highly artistic bit in which Sesshiu shows the wielding of his brush sparingly dipped in ink.

177. BLACK AND WHITE PRINT OF A RAKAN. (Framed.)
The method of portraying Arhats seems to have been taken from Chinese models, but the characteristic manner of Sesshiu's art can be recognized in the painting of the stone pedestal.

178. "THE WAGTAIL," BY SESSHIU. (Framed.)
Although this picture is very simple, the brush work is lofty and reaches an extreme brilliancy. Original owned in Japan.

179. SHOKI MOUNTED ON AN ASS. (Framed Print.)
Portraying Shoki, along a mountain path. Here the vigour of the master's brush in depicting rock crevices is very characteristic.

180. DARUMA DAISHI. (Framed Print.)
Bôdhi-dharma, the first great patriarch, is presented in torso. Vigourous brush work is to be noted, executed by Sesshiu during his eighty-third year.

181. TWO PICTURES OF THE SIXTEEN RAKAN. (Framed.)
Reproduced as among the best of Sesshiu's figure work. Each stroke of the brush evinces vigour, and the spirit of each Rakan is effectively brought out.

182. SESSHIU PRINT. (Framed.)
Representing Bôdhi-dharma and Yeka (Hui-ko), the Zen priest, whose perseverance obtained instruction from the great patriarch.

183. ONE OF THE SIXTEEN RAKAN. (Framed.)
Representing Dakora Sonja, who holds a *mala* or rosary in his hand. He appears looking at a waterfall.

184. CHO KWARO, THE SENNIN.
Presenting the Immortal necromancer and his magic mule, kept in a gourd when not in use as a mount. Chô Kwarô, ranking as one of the gods of literature, is the patron of calligraphers and artists. The great master's fluent brush work is clearly shown here.

185. TWO JAPANESE LANDSCAPE PRINTS. (Framed.)
Reproduced from a pair of famous Sesshiu screens, owned by the Marquis Kuroda in Tokio.

186. TWO BLACK AND WHITE JAPANESE PRINTS.
After Sesshiu. One a winter landscape; the other with sage seated under a pine tree.

187. BLACK AND WHITE PRINT.
An agricultural scene with overseer. After the great Sesshiu.

188. TWO BLACK AND WHITE PRINTS.
Copies from screens with bird and flower subjects by Sesshiu.

189. TWO BLACK AND WHITE PRINTS.
Landscape subjects.

190. ANOTHER (WINTER LANDSCAPE) IN TEAK FRAME.

191. MINIATURE "THE TEMPEST." (L' Orage.)
Original sketch in oils, by Theo Rousseau. Heavy gilt frame panel, 4½"x3½".

FRAMED MINIATURE COLOR-PRINTS, IN LACQUER, AFTER NOTABLE MASTERPIECES

192. "SUNSET."
Landscape with pool, after H. Harpignies. 6¾"x4¾".

193. LANDSCAPE.
With cattle. After James L. Wingate. 6¾"x4¾".

194. "AUTUMN EVENING." (Hindhead.)
After H. Hughes Stanton. 5½"x3½".

195. "RHINE GATE AT COLOGNE."
After J. M. W. Turner. Gilt frame, 5¼"x3½".

196. "JACK FALSTAFF."
After W. J. Wainwright. Fine bit of color and quality, in walnut and gold frame. 6x8".

197. "HYDE PARK IN SPRINGTIME."
After A. Fanner. Curved frame. 5½x3½".

198. "THE WEDDING OF ST. GEORGE."
After D. G. Rossetti. 6¼x6¼".

199. "THE VILLAGE POND." (Upton Grey.)
After Emile Claus. 6½x5½".

200. MINIATURE. (Girl in lavender gown.)
By Nellie Hepburn-Edmunds. Ebony and ormolu frame.

201. MINIATURE. (The Dean.)
Artist unknown.

202. "MOTHERHOOD."
After B. Norriss. Oval. 6x4".

203. TWO MINIATURES.
Round: Girl with auburn hair.
Square: An infant.

204. FRAMED PHOTO. (Entrance to the Petit Palace.)
With the rich wrought iron doors. French workmanship. 1900.

205. THREE LARGE COLOURED VIEWS (double sheets).

Les palais des Nations, Sur la Seine.

La perspective vue, du pont l'Alma, et le vieux Paris.

Le Pont Alexandre III. Exceptional set; Paris Exposition of 1900. In good condition and rare.

206. THREE ORIENTAL ART CATALOGUES.

(a) The Matsuki Collection. Art of old Japan. Illustrated; New York, 1904.

(b) The Kichigoro Suzukio Collection. Japanese art objects, curios and textiles, etc., etc. Illustrated; New York, 1898.

(c) The Yamanaka Collection of Japanese antique metals, wood carvings and things Buddhistic. New York, 1904.

207. THREE CATALOGUES (Varied).

(a) Artistic Property of the late Stanford White. Furnishings and interior decoration of his residence. Illustrated, 1907.

(b) The Talbot J. Taylor Collection. Including French, English and Flemish Furniture. Illustrated, 1909.

(c) The C. F. Williamson Collection of Paris. Catalogue of Beauvais Goblin. Aubusson and Flemish tapestries, paintings and Bibelots, etc. Illustrated, 1911.

208. THREE VOLS. VARIED CATALOGUES.

(a) The Prince Kung Collection. Remarkable jades and bronzes. Fully illustrated in two parts. New York, 1913.

(b) The Kélékian Collection of ancient Chinese potteries exhibited in the art institute of Chicago. Illustrated; cloth.

(c) The Mirza Raffy Collection. Rare Persian antiquities, including oriental rugs and objects of art. Paper; New York, 1916.

209. THE CLARENCE J. DEARDEN COLLECTION.

Of early English and American furniture, metal household objects, etc. Illustrated; New York, 1914.

210. TWO VOLS. ILLUSTRATED ITALIAN CATALOGUES.

(a) Galerie et Musée of the Paniatichi family. Bronze furniture, arms and paintings, etc.

(b) Vente Du Musée de la noble famille Guidi de Faenza and others. Including bronzes, arms, furniture, tapestries and rugs; 1902.

211. FOUR CATALOGUES (varied).

(a) The Collection of Mrs. J. Mitchell Clark. Italian and Spanish furniture, tapestries, reliquaries, rugs and vestments, etc. Paper. New York, 1913.

(b) The Franklin W. Howes Collection ("Francois"). Antique furniture, objects of virtu and works of art. Illustrated. 1911.

(c) The Collection of Mme. Yang-shi. Oriental art, porcelain, jades, bronzes, etc. Illustrated; New York, 1915.

(d) The Kélékian Collection of Ancient Chinese Potteries. Illustrated; Chicago, 1917.

212. FOUR ART CATALOGUES (varied).

(a) The Edward Colonna Collection. Japanese potteries, paintings, lacquers, furniture, engravings, books, etc. Part II; 1908.

(b) Ancient Chinese and Persian Pottery. Ivories, miniatures and manuscripts. Illustrated; 1915.

(c) The General Hwang Hsing Collection. (First President of the Chinese Republic.) Antique Chinese porcelain, enamels, jades, crystal and old Chinese paintings. New York, 1916.

(d) The Kélékian Collection. Ancient Chinese potteries. Hand-book of the Art Institute of Chicago. Cloth; illustrated. 1917.

213. FOUR VOL. VARIED CATALOGUES.

(a) The A. T. Stewart Collection. Paintings, sculpture art objects and books. Cloth; New York, 1887.

(b) The Kélékian Collection of Ancient Chinese potteries. Cloth; Chicago, 1917.

(c) A Catalogue of Paintings from the Collection of Eugene Fischof of Paris, 1907.

(d) Brinton (Christian) Catalogue of the Zuloaga Exhibition, with foreword by Mr. John L. Sargent; 1916.

214. ONE VOL. CLOUZOT (HENRI) "L'AMEUBLEMENT FRANCAIS, SOUS LOUIS XV."

Profusely illustrated, including five full page color prints; cloth; Paris, 1913.

215. ONE VOL. BOULENGER (JACQUES) "L'AMEUBLEMENT FRANCAIS AU GRAND SIECLE." (Louis XIV.)

Profusely illustrated edition, including five full page color prints; cloth; Paris, 1913.

216. ONE VOL. FUNCK BRENTANO (F.) "L'AMEUBLEMENT FRANCAIS SOUS LA RENNAISSANCE."

Profusely illustrated, including six full page color prints from sketches; cloth; Paris, 1913.

217. TWO FRENCH VOLS. ENCYCLOPEDIE—RORET.
Fondeur en Fer et Cuivre. Nouveau manual, complete in 2 volumes. Explaining the methods of wax (cire perdue) and sand casting; armature and molds for large or small works, together with compositions of metals, etc. Illustrations are in Part II. 16mo; paper; Paris.

218. ONE VOL. CHIPPENDALE (THOMAS).
"Specimens of English furniture." Illustrated. Foreword on Chippendale and his contemporaries. Gold embossed white paper cover; folio; London.

219. TWO PORTFOLIOS, ARTISTIC JAPAN.
An illustrated monthly Journal of the Arts and Industries. English edition.
Superbly produced with coloured plates of prints, ceramics, lacquer, and numerous text illustrations. Wm. Anderson, Ph. Burty, L. Gonse, Duret, De Goncourt, and other connoisseurs contributed to the text. S. Bing, Paris
Long out of print and very scarce.

220. VOLUME "ANCIENT AND MODERN" JAPANESE GAMES.
Including various games for children. Profusely illustrated in color. By K. S. Okamoto. Tokio, 1885.

221. "THE PRINCESS SPLENDOR." JAPANESE FAIRY TALE.
Illustrated in color. Translated by E. Rothsay Miller; Tokio.

222. ONE VOL. BING (S.): COLLECTION HAYASHI.
"Objects d'Art du Japan et de la China," described by S. Bing, with numerous full page illustrations. Sculptures, bronzes, lacquers, potteries, paintings and fabrics. In original covers. Folio size; Paris, 1902.

223. ONE VOL. BING (S.): COLLECTION HAYASHI.
Part II Objects d'Art et Peintures de la Chine et du Japan, by A. Bing, with numerous full plate illustrations of sculptures, lacquers, Corean and Japanese potteries, bronzes, ivories and paintings. Paris, 1903.

224. ONE VOL. BING (S.): COLLECTION HAYASHI.
Estampes, dessins, livres illustre du Japan. Profusely illustrated, including coloured frontis page. Introductory by S. Bing, Paris, 1902. Folio size; with original cover.
Mr. T. Hayashi was the Japanese Commissioner to the Paris Exposition, 1900. THE RARE JAPANESE PRINT CATALOGUE.

225. FIVE ART CATALOGUES (Varied).

(a) The Duc d'Avary Collection. Costly furniture, tapestry, laces, snuff boxes and watches.

(b) Dr. John C. Ferguson Collection. Ancient Chinese bronzes, old jades and potteries. Illustrated.

(c) Indian Art. An exhibition of sculpture and paintings.

(d) Mr. Arthur Blackborne Collection. Furniture, Flemish and other tapestries, fans, laces, velvets, embroideries. Illustrated, 1916.

(e) The Don Alvarado Collection of Ancient Art. New York, 1917.

226. TWO VOLS. ART CATALOGUES (Varied).

(a) The George A. Hearn Collection, including jades, porcelains, European ivories, furniture, miniatures, etc., etc. New York, 1918.

(b) The Emerson McMillin Collection. Foreign and American paintings. Illustrated, 1913.

227. TWO VOLS. CATALOGUES (Varied).

(a) The Jas. B. Brady (Diamond Jim Brady) Collection. Including furniture, ivories, miniatures, bronzes, jewelry, prints. Illustrated; portrait on frontispage.

(b) The Collection of Mrs. F. H. Bosworth. Rare and beautiful antique furniture, porcelains, etc. Illustrated.

228. FOUR CATALOGUES (Varied).

(a) The Old Manor House. Cheverelles green, Hartfordshire, England. Interesting antique furniture, silverware, rugs, paintings, lace, china and glass. Illustrated, 1918.

(b) The Alston Sale, from a Southern plantation. Furniture, old English china and bric-a-brac; 1910.

(c) The Treitel Collection. Noteworthy Chinese porcelain and rugs. Illustrated; New York, 1913.

(d) The Kent Shmavon Collection. Ancient art of Asia and Europe. Rugs, etc. Illustrated; New York, 1915.

229. ONE VOL. VOLPI (ELIA) ART TREASURES AND ANTIQUES.

From the Davanzati palace. Catalogue profusely illustrated.

230. ONE VOL. PARIS (FRANCKLYN).

"Decorative elements in architecture." Illustrated, furniture and decorations. Cloth; New York, 1917.

231. ONE VOL. DYER (WALTER A.): "THE LURE OF THE ANTIQUE."

Illustrated; cloth, New York, 1910.

232. BARBER; EDWIN ATLEE. A. M., Ph. D.
"Tupil Ware of the Pennsylvania-German Potters." An historical sketch of the art of slip-decoration in the United States, with nearly 100 illustrations; paper; Philadelphia, 1903.

233. FOUR CATALOGUES (Varied).
(a) The Clyde Fitch Collection. Furniture, tapestries, paintings, carvings, bric-a-brac and silver, etc. Illustrated. New York, 1911.
(b) The J. Abner Harper Collection. Art and literary property. New York, 1911.
(c) The Stannard Collection of old Wedgwood. Illustrated; 1902.
(d) Greek-Roman and Persian Art. Illustrated.

234. THREE VOLUMES (Catalogues, etc.).
(a) Gillows. "The Record of a Furnishing Firm during Two Centuries." With illustrations of English interiors and furniture. White cloth; London, 1901.
(b) Waring & Gillows. Catalogue of Italian art objects, tapestries, embroideries, furniture and lace. Profusely illustrated; London, 1906.
(c) Warings Exhibit of Spanish and Italian Art, including furniture, statuary, embroideries, etc. Profusely illustrated; London, 1907.

235. THREE HAND BOOKS AND CATALOGUES.
(a) Collection of beautiful old Chinese rugs and carpets. Illustrated in color and half tones. The Tiffany studios; New York, 1916.
(b) Exhibition of Mohammedan Art. From the Caliphate epoch to the XVIIIth Century.
(c) Benjamin Benguiat Collection. Illustrated. One hundred antiques from Eastern looms. New York; 1917.

236. ONE VOL. MORRISON (R.) D. D., CHINESE AND ENGLISH DICTIONARY.
Part III, East India Co. Press; China; cloth, 1820.

237. FOUR VOLS. VARIED ART CATALOGUES (foreign).
(a) Collection Josephus Jitta.
(b) Collection C. Hoogendijk.
(c) Collection G. Goedkoop and others.
(d) Collection of varied estates.
All of Amsterdam. Pictures, furniture, Delft ware and Oriental porcelains.

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